

# WOMAN'S INSTITUTE of DOMESTIC ARTS & SCIENCES INC.



INSTRUCTION PAPER  
*With* EXAMINATION QUESTIONS

## *Laces, Silks, and Linens*

By MARY BROOKS PICKEN

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WOMAN'S INSTITUTE  
of DOMESTIC ARTS & SCIENCES, INC.  
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1922

This lesson is optional. You are not required to report on it unless you so desire. However, you are urged to study it diligently, to apply the instruction contained in it, and to answer the Examination Questions for your own satisfaction.

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## ADVICE TO THE STUDENT

Study a few pages at a time and in consecutive order. Pay particular attention to the definitions; a correct understanding of them is essential. If you do not understand any of the statements or if you meet with difficulties of any kind, write to us for assistance. It is our desire to aid you in every way possible.

After you have studied the entire Section, review the whole subject, then write your answers to the Examination Questions at the end of this Paper. All that is necessary is to give the answers and write in front of each the number of the question to which it refers.

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# LACES, SILKS, AND LINENS

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## LACES

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### REMARKS

1. As all women know, **lace**, whether made by hand or by machinery, is a delicate openwork fabric or network of threads of linen, silk, cotton, or the like, usually ornamented with inwrought or applied figures or patterns; but the names of the laces, their wearing qualities, and the appropriateness of their design and weave to certain garments are points with which every woman is not familiar. It is the purpose, therefore, in this Section, to illustrate various kinds of lace and to give a brief explanation of their distinguishing features and uses, so as to enable the woman unfamiliar with laces to gain a knowledge of them, and thus be in a position to select laces in an intelligent manner. By having a correct idea of the different weaves, the wearing qualities, and the purpose for which different laces are used, any woman will be able to recognize nearly any kind of lace when she sees it; and, aside from knowing what to select for her own use and how to help others, she no doubt will get a great deal more from the descriptions of gowns in the different fashion publications, which frequently contain excellent suggestions for the artistic use of laces of all widths and qualities.

2. Although the manufacture of lace by machinery has made rapid strides in America, the hand-made lace industry has not progressed so well here as in foreign countries. The reason for this should be clear, however. The intricacies of hand-lace designs require long, tedious hours of labor, and as such work in Europe is done mostly by peasants, who work for very low wages, the cost of production is not so great there as it would be in America,

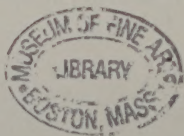


where a higher standard of wages is the rule. In this day of commercial rush and competition, the time expended in making a bit of hand-made lace is hard to realize; yet, to see a piece of real hand-made Flemish lace without associating patience and labor with it would display lack of conception, for, truly, some of the designs made by the Belgians are marvelous so far as beauty and workmanship are concerned.

3. The use of laces seems to grow more pronounced each season, and the laces themselves grow more beautiful as time passes on. However, the desire for a chest or a roll of lace has gradually diminished, owing perhaps to the fact that real hand-made laces are difficult to procure or are far too expensive for the average purse. There was a time, and not long ago, either, when a lace garment was a prized possession—an extravagance worthy of note. Today, though, the woman of moderate means may also possess a lace gown and not find it an extravagance after all. Such a condition of affairs is no doubt due to the studied technique perfection on the part of designers, which gives greater freedom and variety of design, and to the competition between manufacturers, as well as to improved methods of manufacture.

4. Although the reasonable prices for which many beautiful laces can be purchased make it possible for a greater number of women than formerly to have lace gowns, the selection of laces, no matter how much latitude a person may have, so far as money is concerned, should be done judiciously. Dainty designs that will be serviceable and practical are the ones to be sought, for gaudy patterns of lace are the most trying, perhaps, of anything to make up attractively. If the garment on which the lace is to be used is to appear beautiful, it is not merely a question of using a great deal of lace or of being able to purchase any kind of lace; rather, the knowledge of how to use it discreetly is what counts, for lace, no matter how costly it may be, gives evidence of the poorest taste if employed heedlessly.

5. The big, coarse patterns of real lace that were the delight of our great-great-grandmothers were very difficult to work up satisfactorily into dainty dresses because of the clumsiness of their design. This bad feature of laces has been overcome to a great extent, however, and every season brings out seemingly daintier and prettier laces than the preceding one; unfortunately, though, it cannot be



truly said that the wearing qualities of the laces have advanced correspondingly with the designs. Years ago, it was possible to get a piece of lace that would outwear two or more dresses, but the average laces of today are different, for the lace oftentimes gives way before the garment on which it is used shows any perceptible signs of wear.

6. The way in which lace is selected for use is different, too, nowadays. Up to about 50 years ago, the woman who did not possess a chest or a roll of lace was rare indeed, and when she planned a gown she brought it forth to see whether or not some of the laces that she cherished could not be used in some way in developing the garment. Now, however, women's dresses receive so much hard wear that the lace, as a rule, has to be mended several times before the garments are worn out, and as a result the lace is rarely preserved. In fact, when a gown is planned, rather than select material to suit the lace, lace is bought to match the material. To buy lace that suits a gown is perhaps the best way after all, for it is no small problem to choose a design in a dress that will use up some particular width, weight, or color of lace. Buying lace to suit a garment is really the more economical way, because if just enough lace is purchased for the gown in question there is no waste, while if an attempt is made to use up lace patterns that are on hand a beautiful piece of lace must frequently be sacrificed to have it conform to the design; and the reverse is true—if the length of lace on hand is short, the dress might appear stinted as a result.

7. Economy may be exercised in the purchase and care of laces just as much as it may be exercised in connection with any other material used in the making of wearing apparel. For example, if a certain neck and sleeve finish is particularly becoming and purchase is made of a handsome, durable piece of lace, the design of which is especially becoming to the style in question, it means economy in the end, for such a piece will stand cleaning many times and may be used for several dresses. Again, the purchase of enough of a beautiful lace pattern for an entire dress will prove an economy in the long run, for by combining with it maline, net, or chiffon, it may be made over time and again; thus, with the same lace, it is possible to have a stylish and becoming dress each season during the life of the lace.



## KINDS OF LACES AND THEIR USES

8. The manner in which laces derive their names is by no means consistent. Many of them are named according to the locality in which they have been made or are made, or the nationality of the people who make them, as Antwerp lace, Brussels lace, Armenian lace, Bohemian lace, Belgian lace, and so on. The same kind of lace is made in many countries, but the threads with which it is made vary to some extent, owing to the process of manufacture of the thread itself in these different countries. Then, again, the implements used in their manufacture and the method of manufacture have much to do with the naming of laces, as bobbin lace, point lace, and so on.

9. Flemish lace, originally produced by the Belgians, is really *bobbin lace*, by which is meant lace woven over a design on a pillow or cushion by carefully manipulating bobbins back and forth and across. The wider such hand-made lace and the more intricate the pattern, the more bobbins are required to do the work; and as this work means the expenditure of much time and the exercise of skill, the price of such laces increases with the width and the intricacy of the design, the wider laces being more expensive in proportion to their width than the narrow ones. In machine-made laces, the prices are regulated in much the same way, but as it requires only little more labor to make wide lace than it does to make narrow lace, the price increase with the width is not so pronounced.

Many bobbin laces are finished with bead edging, which consists of tiny buttonhole loops of thread edging a lace. This needle-point edge is applied to many kinds of machine and hand-made laces. It adds much to the attractiveness of a lace design, as it tends to impart the daintiness so much sought in laces. Bobbin lace finished in this manner is frequently referred to as *needle-point lace*.

Many tradespeople refer to *blonde lace* as a kind of lace, when in reality it is a form of closely woven bobbin lace originally developed in white and cream only. However, the term blonde lace is often applied to silk bobbin laces of all colors.

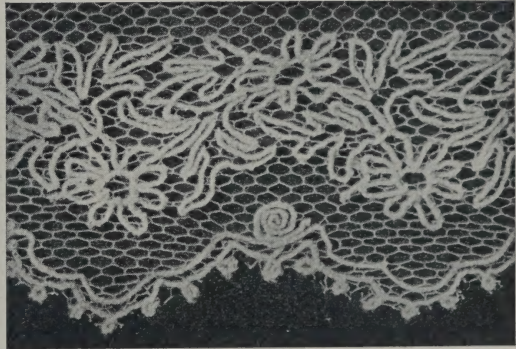
10. *Single-thread laces*, meaning laces that are knitted and crocheted, are used perhaps the most of any of the hand-made laces by American women, a fact that may be attributed to the skill of



American women in making such laces. The import duty that must be paid on laces that come from abroad makes them very expensive, and as the making of such laces is an art easily acquired, many women, rather than pay the high price demanded for them by dealers, prefer to make their own.

**11. Examples of Typical Laces.**—Following are illustrated and described a large number of laces. The examples shown do not cover all the laces in existence, but they do include all laces that are practical for the woman who sews. With these illustrations and descriptions firmly fixed in the mind, no woman should be at a loss to recognize any kind of lace when she sees it; she should be able to make proper selections for garments on which lace is to be used, and should know whether or not it will give the service she desires of it.

**12. Alençon lace,** Fig. 1, is a needle-point lace, the ground of which is sheer net and the pattern a heavy outline woven on the net. As a rule, this lace is inexpensive, and it is used extensively on ready-to-wear dresses in preference to



Machine-Made Alençon

FIG. 1

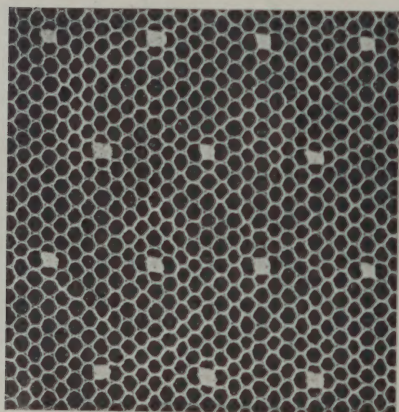
Oriental lace, which is a trifle finer and more expensive. Alençon lace is sometimes referred to as *point d'Alençon* or *point Alçon*.

**13. Algerian lace** is a narrow, flat, ornamental lace of gold and silver threads. It is used in outlining designs on garments and in draperies and fancy work.

**14. All-over lace,** Fig. 2, is any wide lace that has both edges finished the same and a pattern that repeats the entire width and length. It comes in beautiful designs in silk, and is made also in very cheap grades. The uses of all-over lace are many. Sometimes it is employed for an entire dress, and sometimes for just the yoke and sleeves or for the body of an all-lace blouse. It is used in millinery, too.

**15. Antique lace** is a hand-made pillow lace of heavy linen thread in large, open, rectangular, knotted mesh. It has the appearance of a coarse form of darned work done on an open-mesh weave, and is often referred to as *darned lace*. Antique lace usually has rare patterns, all kinds of designs being worked in the net by darning, and, as it is hand-made, it is expensive. Imitation antique lace is sometimes used in draperies.

**16. Arabian lace** is a curtain lace. Its color is usually drab and it is corded with heavy, darker-drab cord. The price of Arabian lace is regulated by the intricacy of its design. Imitations, as a rule, are cheap and shabby in appearance, due possibly to the cheapness of the drab dye used in dyeing it.



Machine-Made All-Over Net



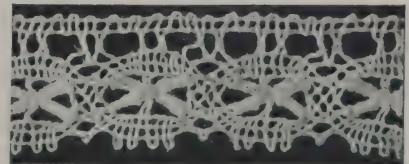
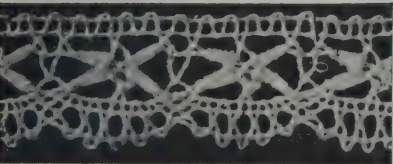
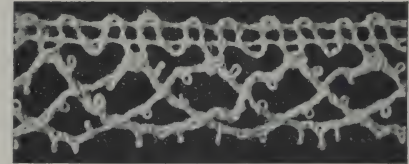
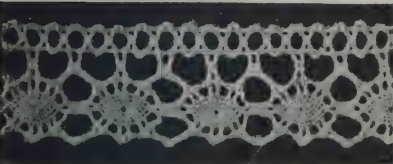
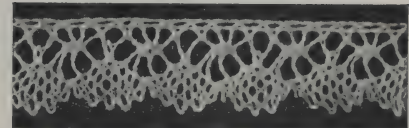
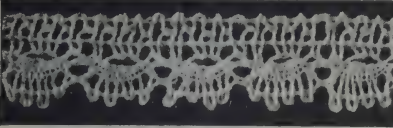
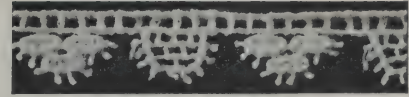
Machine-Made All-Over Lace

FIG. 2

**17. Baby lace**, several examples of which are illustrated in Fig. 3, is simple, narrow, dainty lace. The term baby lace serves as a name for nearly any narrow, light lace, whether of cotton or linen. Such lace is chiefly used in making layettes, or outfits for newly born babies, and in the construction of dainty dresses and undergarments for little folks. Its price per yard ranges from a few cents to 50 cents, and is seldom more.

**18. Battenberg lace**, Fig. 4, is a tape lace consisting of a braid, or tape, usually of fine linen thread, that is woven together with linen thread into all kinds of designs. It is made by machinery and by hand. Machine-made Battenberg is very cheap, and the





Machine-Made Baby Laces

hand-made is expensive, the price being governed by the intricacy of the pattern. The hand-made pieces are used as collars and cuffs on women and children's coats, and the coarser designs for draperies and fancy work.

19. **Bobbinet**, Fig. 5, is net having hexagonal, or six-sided, holes, but no designs. It is used for dresses, dress foundations, over-



Hand-Made Battenberg



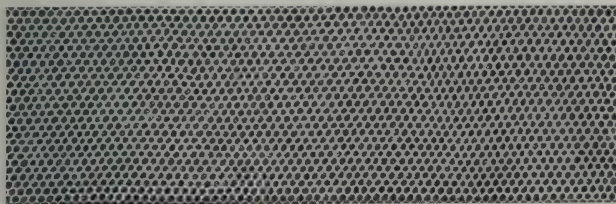
Machine-Made Battenberg

FIG. 4

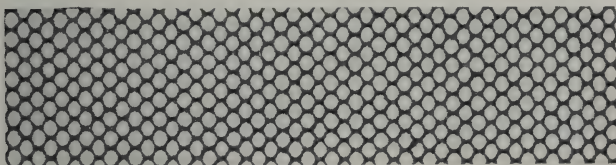
drapes, and draperies. The price of bobbinet depends on the firmness of the mesh, the coarser weaves being less expensive than the finer ones. *Tosca net*, Fig. 5, a kind of bobbinet, is more open than ordinary bobbinet. It is very firmly woven, for which reason it is very durable.



**20. Bohemian lace** is a bobbin lace that may be recognized by the braid effect in the pattern. It is cheaper than Cluny lace,



Machine-Made Bobbinet

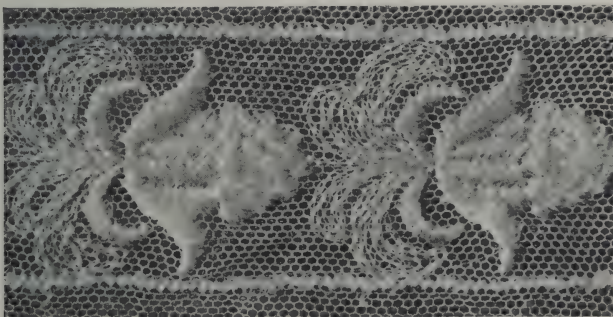


Machine-Made Tosca Net

FIG. 5

and is sometimes used as a substitute for this lace. As a rule, Bohemian lace is too coarse in weave and design to be suitable as dress trimming.

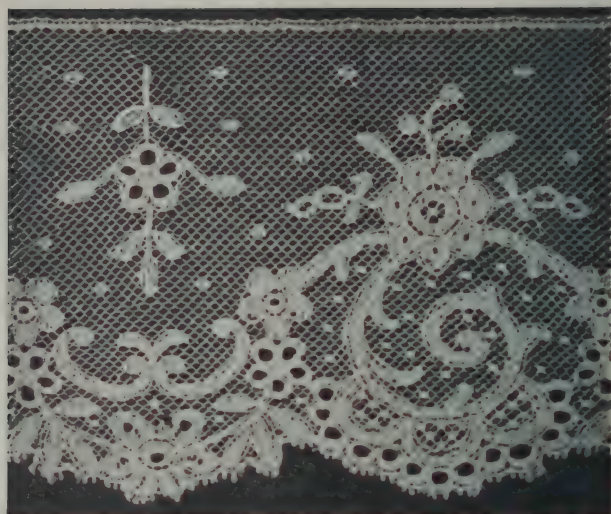
**21. Brocaded-band lace**, Fig. 6, consists of designs worked solid into a net foundation. Silk brocaded lace is medium-priced. Sometimes, though, this lace has very elaborate designs woven in



Machine-Made Brocaded Band

FIG. 6

gold and silver threads, making it expensive. It is used as trimming for dresses and robes.



Machine-Made Chantilly Laces

FIG. 7



**22. Bruges lace** consists of fine lace tape woven together with fine thread. The expensive grades of this lace are suitable as dress trimmings, and the coarser, cheaper grades are used for table-cover finishes and draperies.

**23. Brussels point lace** is net lace with designs made separately and in appliqué. The very fine weaves of this lace, which are expensive, are used as dress trimmings, and the coarser, cheaper weaves for draperies.



Hand-Made Chantilly Appliqué

FIG. 8

**24. Carrickmacross lace** is of two kinds—appliqué and guipure. *Appliqué Carrickmacross* is made by placing sheer material over plain net and applying designs to the net with the buttonhole-stitch or the chain-stitch, and then cutting away the surplus material so as to leave the outline of the design clear. *Guipure Carrickmacross*, which is a heavy lace, closely resembles cut work. It is made by

working the outline of the design over a foundation and then connecting the motifs or designs with crocheted brides, or loops, as in



Hand-Made Cluny



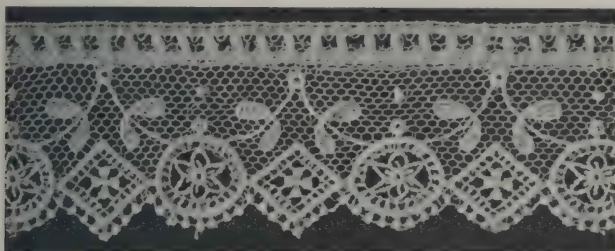
Machine-Made Cluny Laces

FIG. 9

Irish crochet lace. Hand-made Carrickmacross, which is rather expensive, is used for whole dresses and as trimming for dresses, and the machine-made is used for inexpensive curtains.



25. Chantilly lace, Figs. 7 and 8, is a lace having patterns outlined with thick, silky threads. It is a popular lace for all-lace



Machine-Made Rose-Point Edge



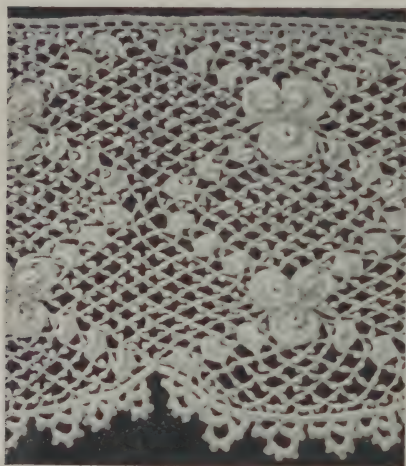
Imitation Rose Point, Machine Made

FIG. 10

dresses and overdrapes. Black Chantilly is said to have no rival in the lace realm. Chantilly lace is expensive at the outset, but it is

durable and may be used again and again. It is made in cheap qualities, also; in such grades, cotton thread is used and the designs are usually coarse.

**26. Cluny lace,** Fig. 9, is undoubtedly the most durable of all laces for dresses and fancy work, because it is made of pure, heavy, strong, ivory-white linen thread. It is in body a torchon lace, but it is made more elaborate and less ordinary by the addition, in the process of weaving, of wheels, which vary in size with the width of the lace; small paddles, in groups of four, are woven on the body of the lace, too, each end of a paddle being held to the lace itself and the body of the paddle being separated from it. Many imitations of



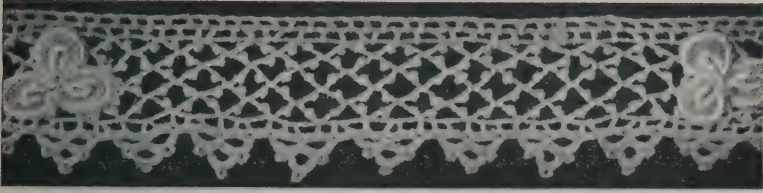
Hand-Made Baby Irish  
FIG. 11

Cluny lace are brought out, but it is a very simple matter to detect them. In imitation Cluny, because of the machinery used in its manufacture, two sizes of thread must be used, whereas in real, or hand-made, Cluny, because of the bobbins and hand manipulation, only one size of thread is required. The imitation Cluny does not show such regular, even weave as the real Cluny, for the reason that the majority of it is made of mercerized thread instead of linen, and the thread, as a result, frequently becomes crinkled and

loose in the machine. Fine weaves of Cluny lace are used in lingerie blouses and dresses; the coarser weaves, for pillows, centerpieces, and so on. The durability of hand-made Cluny makes it inexpensive, even though the original cost may seem exorbitant.

**27. Crochet lace,** examples of which are shown in Figs. 10 to 13, is a single-thread lace. When made with motif designs, it is sometimes referred to as *Honiton crochet*; and when tiny crochet roses are attached to it or crocheted in the lace itself, it is called *rose point*, Fig. 10, the name tending to emphasize the character of the design rather than the lace itself. Flat, fine-thread varieties of crochet lace are called *baby Irish*, Fig. 11, perhaps because of the delicacy and



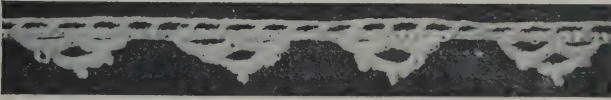


Hand-Made Irish Edge

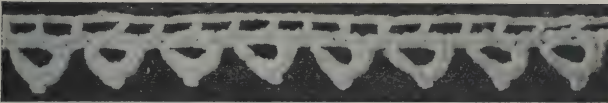


Hand-Made Irish

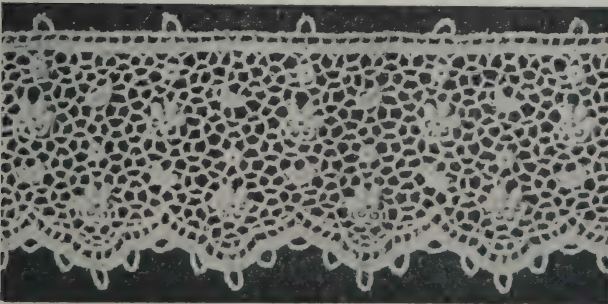
FIG. 12



Hand-Made Irish Picot



Machine-Made Irish Picot

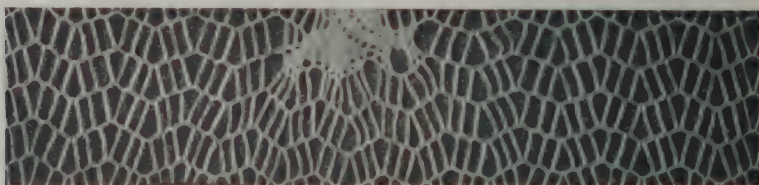


Imitation Irish, Machine Made

FIG. 13

daintiness of the design, which is very close and of fine thread woven into small, exquisite patterns. Baby Irish lace is tedious to make by hand, but it wears well and may therefore be used advantageously as trimming for both women and children's clothes.

*Real Irish crochet lace*, Figs. 12 and 13, is a lace made of all-linen thread. It has the feel of a stiff, closely woven fabric, due, to some extent, to starching the linen so as to hold the lace in shape. Imitations of Irish crochet lace are hard to make, owing to the difficulty of duplicating the chain and buttonhole-stitches that characterize Irish crochet in its best form. Thus far, imitations have been confined to the over-and-over stitch, which resembles the chain-stitch, but is not so perfect. As a rule, the imitations are made of cotton or mercerized thread; therefore, they feel soft and are not so crisp as the lace in which linen thread is used. The uses of crochet laces



Machine-Made Craquele Net

FIG. 14

are many. They vary from infants' garments to beautiful afternoon and evening gowns for women, the design of the lace having much to say as to where it may be used.

**28. Craquele net**, Fig. 14, consists of a firm thread woven in zigzag effect, the mesh that is sometimes used in shadow lace of good quality. It has beautiful designs, making it attractive for over-drapes and all-lace dresses. It is more expensive than plain net.

**29. Cut work** is an outlined design done in buttonhole-stitch, with twisted or single bars connecting the buttonholed edges, the material underneath the bars being cut away to give an open-work effect. It is tedious to make, which fact accounts for the expensiveness of hand-made pieces. Cut work is used on linen collars and cuffs, as well as in fancy work.

**30. Drawn work** is produced by drawing either the warp or the woof threads out of a piece of material and then securing the remaining warp or woof threads by a series of continuous hem-stitching





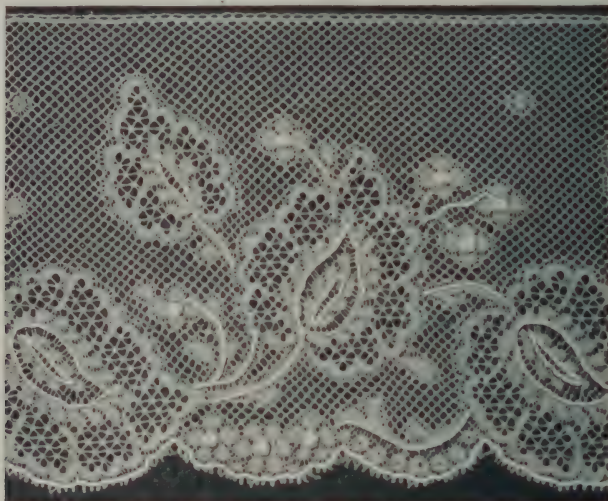
Hand-Made Duchess



Hand-Made Duchess Honiton

FIG. 15

stitches. Many threads may be drawn and designs formed in the remaining threads by weaving, darning, or tying with other threads. Drawn work is an attractive finish for lingerie garments, but is chiefly



Imitation Duchess, or Point de Paris, Machine Made

FIG. 16

used in fancy work. Hand-drawn work is not overly expensive; due to the fact that it can be made at home with little effort and outlay. Machine drawn work is rarely desirable. *Dresden point lace* is nothing more than a kind of hand-made drawn work.

**31. Duchess lace**, Fig. 15, is a rare, old bobbin lace. Some sections of the design are closely woven, imparting to this lace a tape-



Machine-Made Dutch Lace

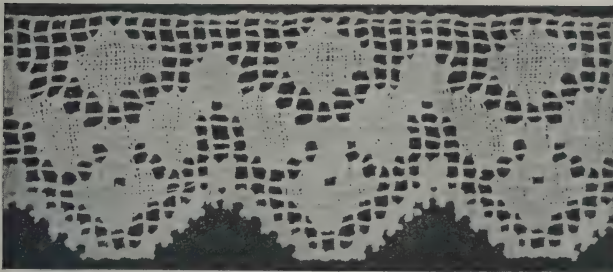
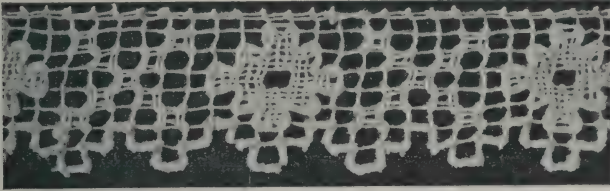
FIG. 17

like effect similar to that of Battenberg lace. Duchess lace is rather expensive, but its wearing qualities are good. It has some exquisite patterns and is therefore suitable as trimming for elaborate gowns,

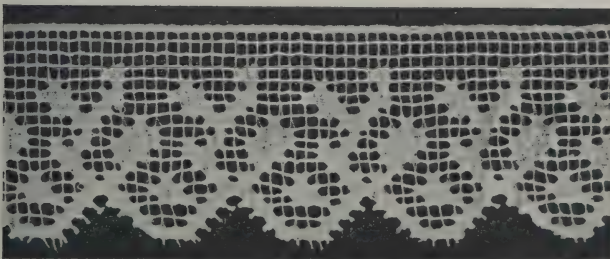


especially bridal robes. Imitation Duchess lace, Fig. 16, is known by the names *point de Paris* and *princess*.

**32. Dutch lace**, Fig. 17, is a machine-made lace of coarse, simple weave. It not only wears well, but is the cheapest lace made. It is used considerably on children's plain undergarments and sometimes on women's underwear.



Hand-Made Filet Laces



Machine-Made Imitation Filet

FIG. 18

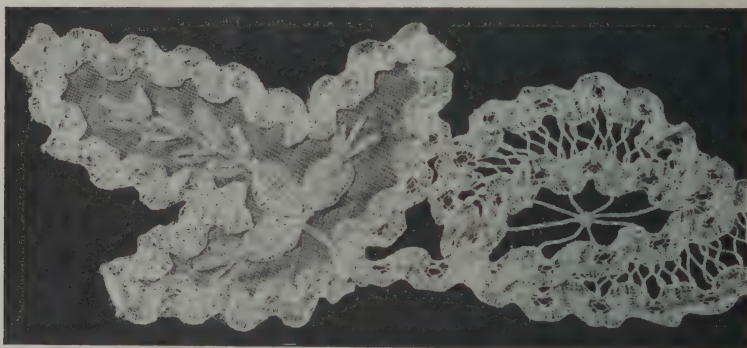
**33. Egyptian lace** is a fine, hand-made knotted lace that is sometimes ornamented with beads. It is expensive and therefore rarely used. When it is used, it is made to serve as trimming.

**34. Fiber lace** is made from the fibers of the banana and the aloe plant. It is a frail, expensive lace, and is not practical for many

purposes. However, both banana-fiber and aloe-fiber lace are used as dress trimming, especially on sheer organdies and chiffons.

**35. Filet lace**, Fig. 18, is a darned or embroidered net woven into squares with a continuous thread, which puts it in a class by itself, as it is decidedly unlike the spiderwork form of irregular darning. It is perhaps one of the most attractive and practical of the lingerie laces, and is excellent for blouses and dresses. Real filet lace is expensive, but it wears indefinitely. Beautiful imitations of filet lace may be purchased at very reasonable prices.

**36. Guipure lace** is a heavy, corded, darned lace, usually in gold and silver threads. It is used in elaborate robes and as trim-



Hand-Made Honiton

FIG. 19

ming for costumes. Guipure lace is expensive in its original form; imitations of it are rather expensive, too, on account of the gold and silver threads used in its construction.

**37. Honiton lace**, Fig. 19, may be distinguished by the motifs, or principal features of the design, which are made up of finely woven braid joined with a needle, similar to Duchess lace. The term is sometimes applied to Irish crochet lace, on account of the motifs in some patterns being made separate and set into the lace itself. It is not overly expensive and is very practical as a dress trimming.

**38. Limerick lace**, Fig. 20, consists of delicately embroidered patterns on net that are made with a darning stitch. Real Limerick lace is beautiful as a dress trimming, but as a rule it is expensive;





Hand-Made Limerick

FIG. 20



Machine-Made Macramé

FIG. 21

machine-made Limerick, on the other hand, is coarse and ordinary in appearance and inexpensive.



Machine-Made Maltese

FIG. 22

**39. Macramé lace** is of Spanish origin. It is a knotted lace woven down from the selvage, many ends being woven together and tied to form the pattern. Frequently, the finished edge of macramé lace is left with fringe. Fine silk macramé is used for scarf and shawl ends, and the coarse, carpet-warped kind is used for finishing the edges of bedspreads, table scarfs, etc. Macramé wears indefinitely, and the machine-made kind, which is illustrated in Fig. 21, though rather expensive, is excellent in places where heavy lace is desired.



Machine-Made Mechlin

FIG. 23

**40. Maltese lace**, Fig. 22, is a bobbin lace of more open weave than either Mechlin or Valenciennes, but it is not unlike either of these laces. As a rule, the patterns of Maltese lace include a conventionalized Maltese cross. This

lace is moderately priced, wears well, and is used for dresses and lingerie garments.

**41. Mechlin lace**, Fig. 23, is very fine bobbin lace. It has in its design ornaments and flowers that are closely woven, but the



lace itself is more filmy and silky than Valenciennes. Mechlin lace may be purchased at reasonable prices, and is a very satisfactory trimming for non-washable dresses.

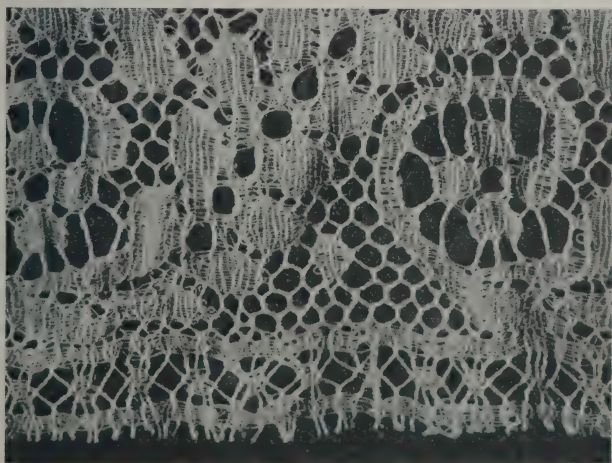
**42. Medici lace,** Fig. 24, resembles both torchon and Cluny. It is a heavier lace than torchon and is a little more ordinary in design than Cluny, having the Cluny wheels but not the paddles. Medici lace cost a trifle less than Cluny, and it is used for the same purposes.



Hand-Made Medici

FIG. 24

**43. Metal lace,** Fig. 25, is lace consisting of a net foundation in which are woven all kinds of designs in either gold or silver thread. Metal lace with heavy designs is expensive.



Gold-Band Metal Lace, Machine Made

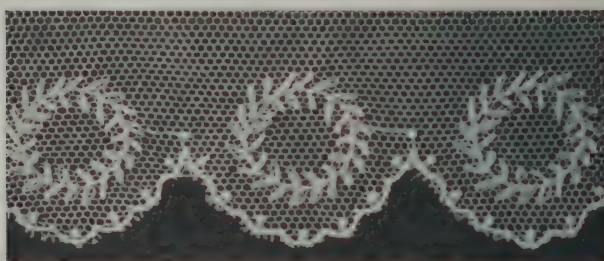
FIG. 25

It is used as trimming for evening dresses and robes and in millinery work, and many beautiful effects are created with it.



Machine-Made Nottingham

FIG. 26



Machine-Made Oriental Edge

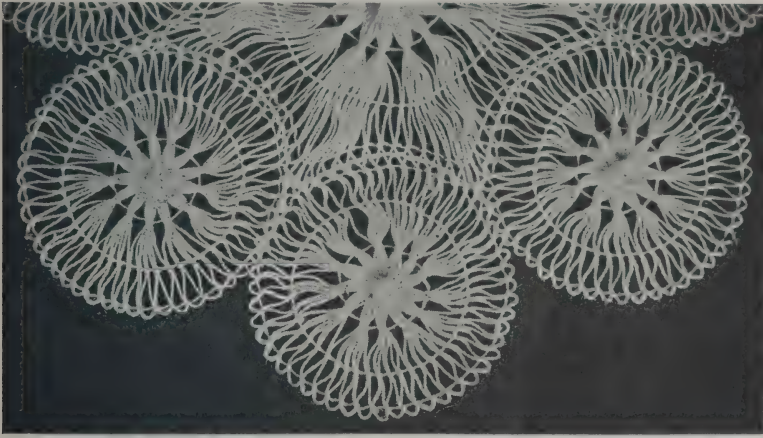


Machine-Made Oriental Band

FIG. 27



**44. Nottingham lace**, Fig. 26, consists of an irregular mesh, with closely woven designs entwined into the body of the lace. It is perhaps one of the cheapest laces for curtains, and is used almost



Hand-Made Paraguay

FIG. 28

entirely for this purpose. The finer weaves of Nottingham, especially that made of silk thread, are employed as dress trimmings.

**45. Oriental lace**, Fig. 27, is a firmer and better grade of lace than Alençon, being usually made on a firmer net. The design of Oriental lace is woven through and through the net, thus making it very substantial. Oriental lace comes in many designs and widths,



Machine-Made Linen Perling



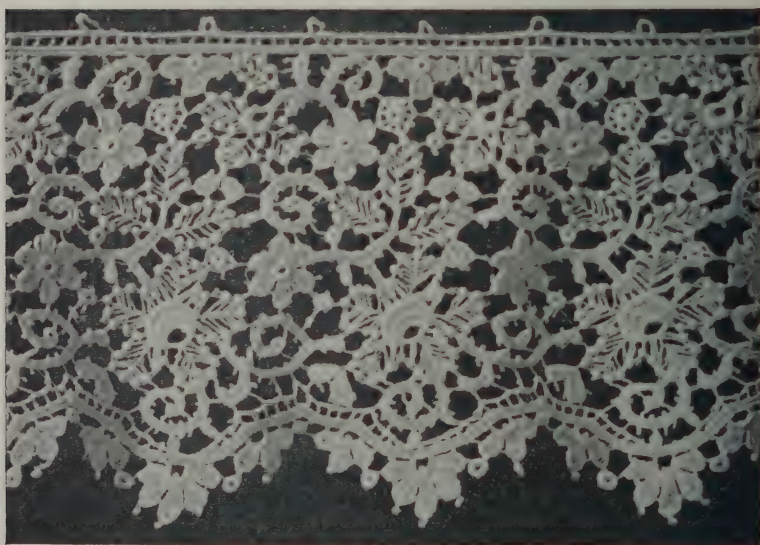
Machine-Made Cotton Perling

FIG. 29

and is highly satisfactory as a dress trimming, being used perhaps more than any other lace for evening dresses or silk and woollen garments.



Machine-Made Princess Band  
FIG. 30



Machine-Made Reticella  
FIG. 31



46. **Paraguay, or Teneriffe, lace**, Fig. 28, is a lace formed of spider-web effects woven of single threads, which are arranged into spider wheels and woven together. The very fine Paraguay laces, which are expensive, are used as dress trimming; the coarser weaves, which are not so costly, are used in fancy work.



Machine-Made Shadow Edge

FIG. 32

47. **Perling**, Fig. 29, is a narrow seam finish, each edge of which is a selvage edge. It is made of both linen and cotton thread and is inexpensive. Perling is extensively used in lingerie and in children's garments.

48. **Princess lace**, Fig. 30, is a delicate lace having a hand-wrought appearance. It is made in imitation of Duchess lace, and while used for similar purposes, is less expensive.

49. **Ratiné lace** is an inexpensive machine-made lace with a groundwork of heavy loops, resembling Turkish toweling. It is used on wash dresses that are made of heavy, rough material.

50. **Renaissance lace** consists of linen tape woven into motifs and then fastened together with twisted bars, spider wheels, and other flat-stitches. It is lighter than Battenberg lace and not so rich in appearance. The fine weaves of Renaissance lace are used for dresses, and the coarser weaves for draperies.

51. **Reticella lace**, Fig. 31, is an open lace that slightly resem-



Machine-Made, Silk Shadow All Over



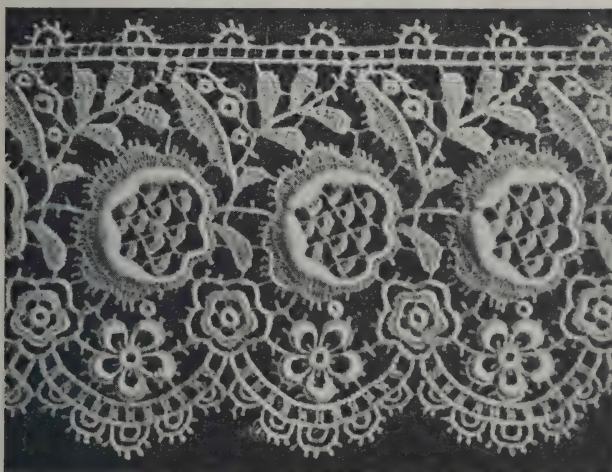
Machine-Made, Cotton Shadow All Over

FIG. 33



bles cut work, the tape that forms the design being so closely woven as to appear almost solid. This tape is woven together by a hard-twisted thread that aids in forming the design. Real reticella lace is very expensive, but good imitations may be procured at a reasonable price. Reticella lace is used for collars and sometimes in millinery work; the finer weaves are employed as dress trimming.

**52. Shadow lace**, Figs. 32 and 33, is lace of sheer, fine weave. It has an entirely flat surface, and its designs are not very distinct, thus imparting to it a shadowy appearance. Shadow lace is extensively used for draped dresses and as a dress trimming, as it drapes



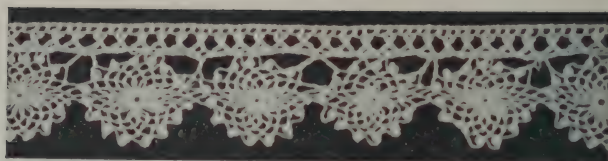
Machine-Made St. Gall Edge

FIG. 34

and shirrs well; also, its soft, lacy appearance makes it desirable for the purpose mentioned. Shadow lace is not expensive, the price usually being regulated by the fineness of the thread and the design.

**53. St. Gall lace**, Fig. 34, is similar in appearance to Venetian lace, but is a little firmer in weave and is made of thread having a satin finish, which gives a gloss to the heavy part of the design. St. Gall lace costs a trifle more than Venetian lace, as it is a little more elaborate, but its uses are practically the same.

**54. Tatting**, Fig. 35, is a network made with an oblong shuttle and a single thread, beautiful patterns being made by hand. Many

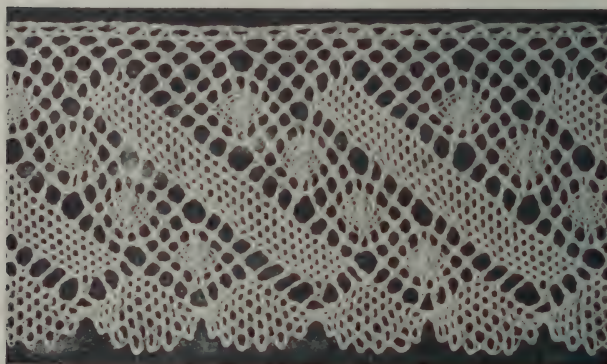


Hand-Made Tatting

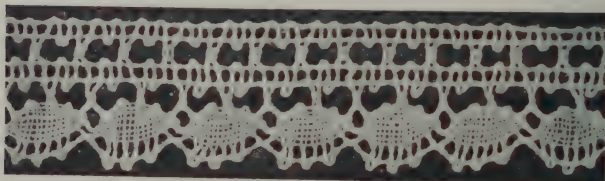
FIG. 35



Hand-Made Torchon



Machine-Made, All-Linen Torchon

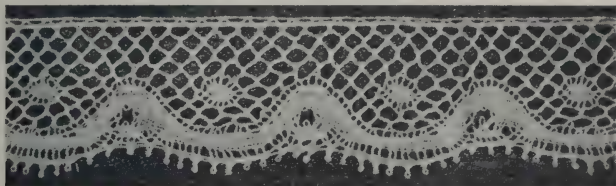


Machine-Made Torchon With Beading

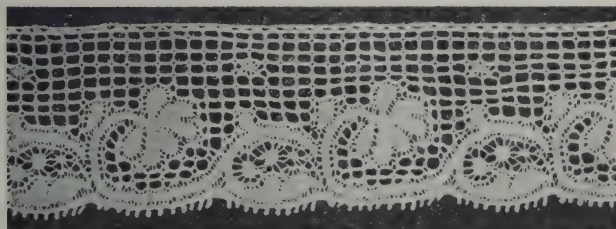
FIG. 36



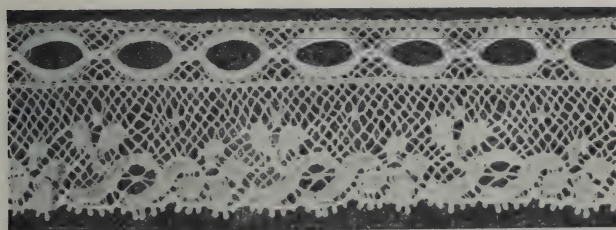
American women are proficient in making clover-leaf and wheel designs, and hand-made tatting of this nature may be purchased at a very reasonable price. Imitation tatting in no way compares with hand-made tatting, which is desirable as trimming for lingerie dresses and garments. Tatting is used also on children's clothes and in making fancy work.



Hand-Made Val



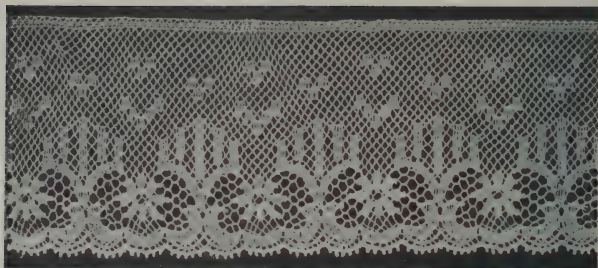
Hand-Made Filet Val



Machine-Made, Cotton Val With Beading

FIG. 37

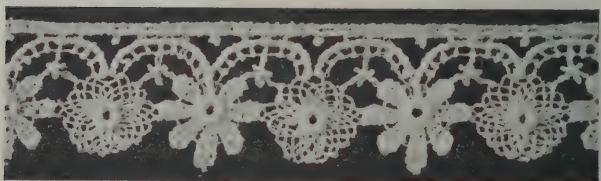
**55. Torchon lace**, Fig. 36, is one of the plainest of the bobbin laces. The better grades of torchon are made of linen thread, and the cheaper qualities of cotton, the latter kind being commonly called *beggar's lace* or *Bavarian lace*. The coarser weaves of torchon are much used in fancy work, and the fine weaves are employed in lingerie dresses. Torchon lace is inexpensive when its wearing qualities are taken into consideration.



Machine-Made French Val



Hand-Made German, or Collie, Val  
FIG. 38



Machine-Made Venetian Edge



Machine-Made Point Venice  
FIG. 39



**56. Tulle** is a fine, gauzy silk material. It is fluffy and beautiful when fresh, and is one of the most inexpensive drapes known. How-



Machine-Made Platen Edge

FIG. 40

ever, on account of being frail, it lasts only a short time. Tulle is used on evening dresses, as hat trimming, and in places where fluffy, airy bows are desired. It is sometimes called *maline* or *illusion*.

**57. Valenciennes lace**, Figs. 37 and 38, commonly spoken of as *Val*, consists usually of a diamond-shaped net with flat designs. Machine-made Val is the most popular of the inexpensive, narrow laces, but it fills up to some extent when washed. The linen, or real, Val is soft and sheer, and while rather expensive, it remains delicate and firm throughout its life. Valenciennes lace is the daintiest of laces for sheer lingerie dresses, and is used extensively in millinery work, especially for children.

**58. Venetian lace**, Fig. 39, has designs made up of closely woven motifs. It is a desirable

*point Venice*. Another form of Venetian lace, called *Plauen edge*, Fig. 40, is woven over a chemically treated fabric, which is burned away when the lace is made. The patterns are beautiful, but owing to the process of making the lace is not very durable.

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### CARE OF LACES

**59.** Much to the detriment of laces, they require an occasional cleaning to keep them fit for wear, for, just the same as the fabric of a garment, they are subject to dirt and soil. Especially is this statement true of laces used in the neck and sleeves of dresses, which become soiled much more quickly than those used as overdrapes or in places where they do not come in contact with a person's flesh. To know how to clean laces harms no woman; therefore, several ways in which to do such work are here mentioned.

Of course, the method best suited to the lace in question should be used, but it should ever be borne in mind in cleaning laces that lace of any kind should never be twisted or wrung, nor should it be rubbed together; rather, it should be squeezed and patted until all dirt is removed, for the threads that comprise the pattern are as a rule very frail and will not stand rough handling.

**60. Cleaning Linen Laces.**—To clean linen laces that are very dirty, prepare a strong suds of pure Castile or Ivory soap and rain-water to each quart of which has been added a level teaspoonful of borax. Squeeze the lace in the suds until it is clean, and then rinse it well in lukewarm water, rinsing in the manner directed for washing. Always lift all the lace up at once, rather than pull it out by one end, for pulling in this way will break the lace fibers quicker than anything else. Lace should be stiffened slightly, like new lace, but not too much. The proper stiffening may be secured by dipping it into a very thin, clear, cooked starch; or, if it is desired not to use starch, stiffening may be done by dipping the lace into a solution consisting of 1 teaspoonful of granulated sugar to 1 quart of water, or into rice water, which is prepared by soaking  $\frac{1}{2}$  cup of rice in a quart of water for  $\frac{1}{2}$  hour. After the stiffening medium is used, the lace is ready for ironing.

**61. Ironing Laces.**—Many laces, and especially linen laces, require ironing. In ironing laces, the chief aim should be to have the pattern stand up or out as clearly as possible on the right side.



This result may be accomplished by the aid of a piece of Canton flannel or a Turkish towel placed over an ironing board. After smoothing out the towel or the flannel very carefully, place the lace upon it, right side down, pull the lace out carefully with the fingers, and then iron the wrong side. In ironing, keep the selvage edge of the lace next to you and iron out toward the edge; ironing in this way keeps the lace more even and also shapes it better, because the selvage edge, as a rule, is tighter than the finished edge. Care must be taken, too, not to scorch the lace in any place while ironing. If lace is used in connection with a garment, it should always be ironed first, as it must be damper than the material of the garment to get the best results. When the ironing is finished, pull all the small points into their original form with a pin or a needle. Hand-made lace, such as crochet, tatting, and so on, should always have each point carefully stretched out and pinned and left to dry; and, when it is dry, it should be pressed a little on the wrong side. It is well to bear in mind in connection with pressing any kind of lace that it should never be pressed on the right side, for iron marks are sure to show on the design of the lace, making it appear old and worn. Many persons prefer to put a piece of tissue paper over the wrong side of the lace so that the iron will not cause gloss to appear on the lace.

**62. Cleaning Frail Laces, Chiffon, and Net.**—Lace that is very frail and dainty may be washed in the manner explained for linen laces, except that the suds need not be quite so strong and the lace must be handled with a little more care, so that it will not fall to pieces in the washing. If the lace is exceptionally frail, a good plan before proceeding with the washing is to wind it around a glass bottle once and baste it, and then continue winding until the end is reached and baste it so that the lace will remain in place. If the lace is stretched smooth when it is put on the bottle, it will retain its shape and will not have to be ironed when it is dry.

**63.** To clean chiffon and net, wash it by squeezing it in good lukewarm suds and then rinsing it well in lukewarm water. Next, smooth it carefully on a flat surface, and when it is almost dry press it lightly on the wrong side with an iron that is not too hot.

**64. Cleaning Black Lace.**—To clean black lace, put it in strong tea and squeeze and work with it the same as if the tea were soap-suds. A small piece of gum arabic added to the tea will stiffen the

lace and give it the appearance of new lace after it is pressed carefully. Although coffee is sometimes recommended for this work, tea is preferable, as it contains no greasy substance.

**65. Cleaning Non-Washable Laces.**—For lace that will not stand washing, such as silk and fine-mesh laces, a good plan is to clean them with clean, high-grade gasoline; that is, gasoline free from dirt or any greasy substance. As gasoline is inflammable, it should be kept away from any flame or fire, and should be used cautiously so that there will be no ill effects from it. To clean lace with gasoline, put the lace in a half-gallon, self-sealer fruit jar that is about half full of gasoline and shake it thoroughly. The shaking will cause the dirt to separate from the lace, and it will come out nice and clean. Next, lay the lace out in the open air and pull it into shape while it is drying. After it is dry, lay it, right side down, on a well-padded board, place a sheet of tissue paper over the wrong side of it, and press it, taking care that the lace is not stretched in pressing, for lace that is stretched out of place when cleaned or pressed is almost impossible to put on a garment in a smooth, even manner.

**66.** Powdered magnesia is also excellent for cleaning non-washable laces. Lay the lace out on paper and cover it with powdered magnesia; then fold the lace back so as to form two layers and cover this with magnesia; continue to fold the lace in this way and to cover each layer with the magnesia until it is all thoroughly saturated. Then lay it aside for 2 or 3 days, after which shake out the magnesia, when the lace is ready for use. The magnesia absorbs the dirt from the lace, leaving it fresh and clean.

**67. Restoring Lace Yellow With Age.**—A good treatment for lace that is yellow with age is to place it in a vessel, pour over it enough sour milk to cover it, and then let the milk containing the lace simmer for a few minutes. This treatment will have a tendency to restore the lace by removing some of its yellowness.

**68. Preservation of Lace.**—To preserve old laces that are seldom used or worn, it is advisable to roll them when not in use between strips of dark-blue paper. Such paper keeps the lace from becoming yellow. It should be firm enough to permit the lace to be rolled without the formation of creases.



To keep very fine, cobwebby lace, it should be dropped carelessly into a box that is lined with either satin or velvet. Here it should be allowed to remain until the lace is to be used. By no means should such lace be wound, as its frail network is easily torn when subjected to strain of any kind.

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## SILKS AND LINENS

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### SILKS

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#### SILK PRODUCTION

69. Silks have so long served the requirements of the good dresser that scarcely nothing can be said against the use of this wonderful product of the silkworm. The art of making silk fabrics was known long before the Christian era, and today, as in the years gone by, silks stand out very prominently as fabrics from which to make garments that are intended to be out of the ordinary. Many persons are inclined to decry the use of silk fabrics, claiming that they are a luxury, but since such materials supply so many needs in garment construction it would seem that they are an absolute necessity. Silk, it is true, does not have to be used for wearing apparel, but it is essential to good dress, as it provides to costumes a certain elegance that is impossible to obtain with any other material. For trimming purposes, too, it has no equal; especially is this so of the beautiful silk and velvet ribbons, to be considered later, which may be classed with silks.

70. The silk from which fabrics are woven, as is well known, is a fine, frail, glossy, fibrous substance produced by various insects, particularly the silkworm, to form their cocoons. Silkworms are raised in many parts of the world, notably China, Japan, Italy, and France, for the silk they give; in fact, these countries produce the greatest part of the world's supply of silk. These insects require constant and scientific attention during their short life, and the quantity of mulberry leaves they consume as food before they start to spin their exquisite filament into cocoons is almost beyond belief. The silk obtained from silkworm cocoons is so fine that it is scarcely visible when reeled; indeed, when it is considered that each cocoon

yields several hundred yards of filament, the imagination has to be stretched considerably to grasp the fineness of the silk strands, for the cocoon itself is scarcely larger than a peanut of average size. When the care of the silkworms and the enormous number of cocoons it requires to produce a yard of silk are taken into consideration, the reason for silk being expensive should be readily apparent.

**71.** In the early stage of silk manufacture, the silk obtained from the cocoons is formed into skeins and made into what is called *raw silk*. As one strand from the cocoon is too fine to handle, it must be combined with several others to form a thread that is sufficiently strong for weaving. Such a thread is easily spun owing to the fact that the silk filament is naturally gummy and the strands adhere together of their own accord. Raw silk thus formed is really of two kinds—*organzine* and *tram*. *Organzine silk* is the warp of silk fabrics. It consists of two strands of raw silk that are twisted together and then formed into a strong, firm warp by doubling it and twisting it again. *Tram silk* is a combination of two, three, or four raw-silk fibers placed together, but not twisted, and corresponds to the woof threads of other fabrics. As a rule, it is not made of as good a quality of raw silk as is *organzine*, and it is softer, spreading apart to some extent when woven with *organzine*.

**72.** After silk is formed into skeins in the manufacture of silk they undergo a boiling-off process, which removes some of the natural gum from the filaments of silk. The object in so doing is to impart luster to the fiber before it is dyed. Silk from which the gum is removed is very light in weight, and in many instances it is adulterated to give it more body. Silk adulteration is very common in the production of cheap silk fabrics, for which, from the manufacturer's point of view, it is impractical to use very much pure silk. Many manufacturers contend that a judicious use of adulterants, such as sugar, salt, and different metal salts, which process is called *weighting*, not only adds strength to the silk fabrics, but gives them body. This claim may be all right to a certain extent, but it must be admitted that much care and discretion has to be exercised in the use of adulterants to secure satisfactory fabrics. Indeed, adulterants have to be employed sparingly to retain the natural luster, or sheen, of the silk and to prevent the splitting, or cracking, of the fabric. Splitting, which is a very unsatisfactory condition, is frequently



noticeable in taffeta, because, as a rule, this material is loaded with more adulterants than are other silks.

**73.** Silk produced and prepared in the manner briefly outlined here is woven into different fabrics; indeed, the effects brought out by silk manufacturers are many and beautiful. America leads in the production of silk materials; that is, more raw silk is woven into fabrics in this country than in any other country. Italy, Japan, and China, though, produce the most raw silk, which as a rule is dyed in the skeins before it is imported into America, thus giving beautiful colors to what would seem to be an all-American product. Much labor and money have been spent in the effort to make America a raw-silk-producing country, but, as compared with foreign countries, the expense of labor is so great and the care and feeding of the silkworms so tedious and arduous that raw silk cannot be produced profitably.

**74.** The dyes used in dyeing, the manner in which silk is dyed, whether in the skein or in the fabric, and also the dyeing process, whether by hand or machinery, have considerable to do with the finished product. It is claimed that fabrics are more successfully dyed in Europe and Japan than in America; that is, the silks dyed in these foreign countries are more evenly dyed and the colors are more beautiful and lasting. In these countries, where labor is cheap, dyeing is mostly done by hand, and without doubt the best dyestuffs are products of Germany, France, and Japan. Of course, in America, the high cost of labor does not permit of much hand dyeing. Here, great quantities of material, usually in bolts, are dyed at a time and the work is done by machinery; the dyestuffs, too, differ from those from abroad. Nevertheless, American textile manufacturers are continuously perfecting their methods of dyeing and research work is constantly being done to perfect the dyes, so that this country is rapidly forging ahead in this work.

**75.** The greatest difficulty encountered in dyeing is the production of colors that are uniform. When the season's colors are decided on by the fashion authorities and the manufacturers of fabrics, each dyer sets about to produce his share of the colors for the season's fabrics. As can readily be seen, it is next to impossible for manufacturers in different parts of the world to get all the dye baths exactly the same in color, and this, together with the different

grades of raw material, possibly accounts for so many tones of each color.

There is a strong tendency among dyers to standardize dyeing methods and colors so that there will be more uniformity among the products of different parts of the world. When some method of standardization is reached, the matter of producing colors that match will possibly not be so difficult; and it may be the order of the day for the shopper simply to call off certain numbers when she desires certain colors and shades.

**76. Foundation Silks.**—In the production of silk materials, there are five kinds of silk from which all others are derived. They are *taffeta*, *satin*, *velvet*, *foulard*, and *raw silk*. In other words, these five weaves serve as the foundation, or groundwork, for all other weaves of silk.

**77. Taffeta** is the best known plain weave. It is a light-weight, glossy silk texture, appearing exactly the same on both sides. It is both piece-dyed and skein-dyed, the former being in plain colors and the latter woven in to form the body of fancy plaids, cords, and stripes that are printed and woven; it is used also for glacé, moire, and brocaded effects. Taffeta also forms the body of many silk ribbons.

**78. Satin** is a substantial, firmly woven, silk fabric with a glossy, smooth luster, which is brought about through a dressing process in the looms. Satin, too, forms the body of many fabrics. It is used for brocades of exquisite beauty and for ribbons, many of which are exactly the same on both sides and are called *double-faced satin*.

**79. Velvet** is a silk fabric with a very closely woven pile. All silk fabrics with a nap  $\frac{1}{8}$  in. or less in length are classed as velvet; if the nap is longer than  $\frac{1}{8}$  in., the fabric is properly called *plush*. Velvet has without doubt the most exquisite coloring of all fabrics, and it perhaps has more hues and shades of color than any other, due undoubtedly to the fact that the threads that form the nap are extremely fine and, also, to the fact that more colors are demanded in velvet for the reason that its uses are varied. The dressmaker, the tailor, the milliner, the decorator, the upholsterer—all require velvet for some part of their work. The standard width of velvet, in both America and Europe, is 18 in., but velvet, the same as silk,



is being woven wider to conform to the styles that demand wider material. The narrow widths of velvet will always continue, though, for the reason that they are real economy where only a small piece of velvet is needed to trim a costume or a hat or to give a little touch of color to a dress or a suit. The wider widths, however, always cut to better advantage for dresses, suits, and coats.

**80. Foulard** is a twilled silk similar to serge, the weave being plain and sometimes diagonal. Foulard, in French, means a silk handkerchief; its name is derived from the fact that it is soft, light in weight, durable, and flexible. Foulard is made in plain and figured effects and in many colors. It forms the body of many materials, especially those used for ties, cravats, and linings.

**81. Raw silk**, although the same name applies to silk as it is made into skeins from the cocoons of silkworms, is a plain weave in which the tram and the organzine are of similar weight and thickness. It is not finished with a luster; rather, it is left in the original condition in which it comes from the weaving looms. Raw silk is usually free from weighting and will bear much laundering.

**82. Artificial Silk.**—In addition to the silk obtained from the silkworm, there is to be had what is known as artificial silk. Such silk consists of threads made of collodion, which when spun and woven closely resembles pure silk. Artificial silk, though, in no way replaces genuine silk, for the reason that it spots easily, frills up with wear, and does not retain its luster indefinitely, as is true of pure silk.

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#### SILK SELECTION

**83.** In the selection of silks for various purposes, there are many factors in addition to those already mentioned that have a bearing on the fabrics. It will be well, therefore, to keep in mind the many facts here brought out when selecting and using silk fabrics. In the buying of silks, the shopper should always have in mind what she wants and what the silk is needed for. If the silk is to be used for a garment, she should know the sizes of the various pieces of the pattern from which the garment is to be made; in this way, she will be able to determine readily what width of silk will cut to the best advantage. Silks were originally made in very narrow widths, which fact made it necessary to use so many lengths in the construc-

tion of a dress as to make the cost high; now, however, with the widths great enough to accommodate fashion's fancy, many persons can really afford to have what would formerly have been considered an extravagance.

84. The artificial and weighted silks must not be condemned, either, for they have their places in garment construction; in fact, it is rather a convenience to have silk that may be made up into fashions of the moment. Such silks, of course, may be purchased more reasonably than pure silk, but nothing except beauty can be expected from them. When durability and lasting beauty are desirable, it is very necessary to distinguish between the kinds just mentioned and pure silk, for then only pure silk will do. All materials for service, as well as those worn close to the body, must bear frequent cleaning. To meet this requirement, no silks except wash silks, which are sometimes pure silk or a mixture of silk and linen or cotton, and have no chemical adulterants, will answer the purpose. Other silk fabrics will not bear washing in water, and especially is this true of artificial silk.

85. In the selection of silks, it is well to bear in mind, too, that silks from different countries vary in weight and in quality, the same as the threads used in laces do; also, the silks from each country usually have some characteristic by which they may be easily identified. For instance, the silks from China and Japan may be distinguished by their uneven thickness of threads, their extreme softness, and their natural luster. The uncolored varieties are the best wearing of these silks. A cheap grade of China or Japan silk is not desirable, for the tram, or woof, threads are made of a very few strands of filament and therefore do not pack in closely, thus permitting the fabric to be pulled apart with the slightest pressure, especially in Habutaye and pongee of the cheaper qualities.

86. **Tests for Silk.**—To know the nature of silk is a valuable aid in silk selection. The quality of silk fabrics may be determined by pulling out threads from the warp and the woof and applying a lighted match to them. In burning, pure silk swells and boils, or bubbles, has a distinguishable odor not unlike that of burning wool, and leaves ashes in a crisp, compact form. Artificial silk, on the other hand, burns up with a flash and leaves behind ashes that resemble those of burnt paper.



**87.** Another test for silk is to crush it in the hand and rub a finger nail diagonally across it. If it crushes and wrinkles when squeezed in the hand or if the threads loosen or spread when the finger nail is drawn across it, it is not a good fabric to buy, for the reason that it will not give satisfactory wear.

**88.** Still another test for silk is to hold the goods up to the light to see whether or not it contains pinholes, which are generally caused by the action of metal salts used in the weighting of silk fabrics. Because of the weighting process, the quality of fiber, and not the weight, should be of the first importance in the selection of silk. If the garment is to be one that is wanted for good wear, and a fairly good quality of silk cannot be purchased, a much wiser plan is to purchase some other kind of material. Very cheap silks are decidedly unsatisfactory in every way, and they are rarely worth making up.

**89.** A good way in which to test velvet, is to press the finger firmly on the nap. If it is all silk, the fibers will brush up and the finger prints will vanish; if it is cotton, the finger prints will show to some extent, no matter how much brushing is done.

**90. Table of Silks.**—As a further guide to silk selection, there is here presented a table of silks. This table, designated as Table I, contains the names of the useful silk materials and it gives their usual width and usual price per yard. In addition, there are mentioned some of the distinguishing features, as well as the uses, of the different silks mentioned. All this information will prove of great value to the woman who sews.

**TABLE I**  
**SILKS**

Name	Usual Width Inches	Usual Price per Yard	Description
Batiste.....	27 to 40	25c. to \$1	Sheer, plain, or figured fabric similar to silk mull; washable. Used for summer dresses and inexpensive dress foundations.
Bengaline.....	26 to 36	\$1 to \$2	A corded fabric of silk, silk and wool, or silk and cotton. Used for coat suits or separate coats and sometimes for children's coats.
Brocade.....	19 to 36	\$5 to \$35	A silken fabric showing raised patterns of flowers; often enriched with gold and silver. Used as trimming and for elaborate evening gowns and wraps.
Charmeuse.....	40 to 44	\$1.50 to \$3.50	A soft, dull, satiny fabric having a twilled back. Used for dresses, especially draped dresses.
Chiffon.....	36 to 48	\$1 to \$5	A very soft, flimsy, transparent material. Used for trimmings, overdresses, and waists and as a foundation under lace dresses, etc.
Chiffon taffeta.....	36 to 44	\$1 to \$8	A light-weight taffeta of good quality, with a soft lustrous finish. Used for evening gowns, street dresses, and suits.
Chiffon velvet.....	40 to 54	\$5 to \$25	The lightest, softest velvet known, and, owing to its adaptability to draping, is perhaps the prettiest. Used for elaborate dresses, suits, evening gowns, and wraps.
China silk.....	24 to 40	50c. to \$1.50	A thin, transparent fabric with a luster. Used for dresses, underwear, and linings.
Corded silk.....	30 to 44	\$2 to \$8	Similar to grosgrain, except that the cord is rounded and varies in thickness from a very fine to a very coarse thread. Used for coats and coat suits and for trimmings; the fine corded fabrics are sometimes used for blouses.
Crêpe.....	34 to 54	\$1 to \$2.50	A soft, crinkled, washable material, sometimes called <i>Canton crêpe</i> . Used for waists, dresses, and underwear.

NOTE.—The prices in this table are based on normal trade conditions.



TABLE I—(Continued)

Name	Usual Width Inches	Usual Price per Yard	Description
Crêpe de Chine....	40 to 48	\$1.50 to \$3	Beautiful, washable fabric with a lustrous, finely crinkled effect. Used for waists, dresses, and underwear.
Crêpe de meteor...	40 to 48	\$1.50 to \$3.50	A lustrous silk crêpe with a fine twilled face. Used chiefly for dresses.
Damask.....	27 to 40	\$1 to \$3	A figured silk with figures and ground of contrasting weaves; sometimes called <i>brocade</i> ; usually made with satin grounds. Mostly used for linings.
Duchess satin.....	36 to 44	\$1.50 to \$5	A close, firm satin fabric of high luster. Used for dresses and evening wraps. White is used for bridal dresses.
Faille.....	27 to 40	\$1.50 to \$3	An untwilled silk fabric having a light, crosswise grain or cord and with little gloss. Used for suits, street dresses, blouses, and children's coats.
Foulard.....	26 to 40	75c. to \$2	A soft, serviceable, satiny silk with a fine twill; plain and figured. Used for dresses and blouses.
Gauze.....	18 to 40	35c. to \$1.50	A light, perforated fabric used for sheer foundations, transparent yokes and collars, and frills and trimmings.
Georgette crêpe....	36 to 44	75c. to \$3.50	A silk, sometimes silk-and-cotton, material; sheer, like chiffon, but woven of a harder and more durable thread. Used for dresses, blouses, negligees, and many kinds of trimmings. A material adaptable to many uses.
Gloria.....	36	\$1 to \$3	A diagonal twilled fabric of silk, wool, and cotton; sometimes called <i>zanella</i> . Used as a substitute for silk in covering umbrellas.
Gossamer.....	16 to 24	25c. to \$1	A very soft, cobwebby silk gauze. Used as veiling for babies and as automobile veils. Sometimes called <i>sewing silk</i> or <i>gauze</i> .
Grenadine.....	36 to 42	\$1 to \$3	An open-work, gauze-like silk; plain or figured. Also made of wool or cotton. Used for overdresses and evening gowns.

TABLE I--(Continued)

Name	Usual Width Inches	Usual Price per Yard	Description
Grosgrain.....	27 to 40	\$1 to \$3	Pronounced <i>grograin</i> . A stout, durable, corded silk; cord runs from selvage to selvage; comes in white and black only. Used for coats.
Habutaye.....	27 to 40	50c. to \$2.50	A fine, washable Japanese silk; smooth and even in texture. Used for summer dresses, waists, skirts, and automobile or traveling coats.
Japan silk.....	27 to 36	75c. to \$1.50	This name covers a variety of Japanese or Jap silks, but is commonly applied to cheaper qualities of Habutaye silk. Heavier and coarser weave than China silk. Used for blouses, summer dresses, and kimonos.
Kaiki.....	32	75c. to \$2.50	A heavy, all-silk Japanese fabric. Used for summer dresses, blouses, and unlined coats.
Liberty satin.....	36	\$1.50	A soft satin lining material.
Lousine.....	36	\$1.25 to \$1.75	A plain, durable silk; soft glossy texture; slightly twilled. Used for dresses, coat linings, and trimmings.
Madras.....	27 to 36	75c. to \$1.50	A durable wash silk, in fine weaves. Used for tailored blouses and men's negligée shirts.
Malines.....	27 to 72	10c. to \$1	A soft, thin, perishable gauzy fabric, similar to net in weave. Used for neckwear trimmings and as drapery for evening gowns. Sometimes called <i>tulle</i> .
Marquissette.....	36 to 48	\$1 to \$5	An open-mesh fabric similar to voile. Used for overdrapes and evening and bridal gowns.
Messaline.....	32 to 40	75c. to \$2.50	A closely woven satin; soft and brilliant. Used for evening and street dresses; also, for petticoats and linings.
Moire.....	26 to 50	\$1.50 to \$8.50	A watered effect produced on a corded or ribbed fabric. Expensive grades show beautiful designs. Used for coats, dresses, suits, and trimmings.



TABLE I—(Continued)

Name	Usual Width Inches	Usual Price per Yard	Description
Mousseline de soie..	45	50c. and up	A transparent material in even weave. When slightly stiffened, is sometimes called <i>pine-apple cloth</i> . Used for yoke and collar foundations, similar to gauze.
Mull.....	27 to 49	19c. to 75c.	Material having a cotton warp and a cheap quality of silk for woof. Frequently mercerized cotton is substituted for silk mull. Used for foundations of dresses and blouses, and for inexpensive party dresses.
Ottoman.....	40 to 44	\$3 to \$8	Thick, corded silk. Used more for wraps and as a trimming than for dresses.
Peau de cygne.....	36 to 44	\$1.25 to \$6	A fabric of soft, lustrous finish in diagonal weave with a prominent cross-thread; sometimes called <i>peau de soie</i> . Used for dresses, suits, and coats.
Peau de soie.....	22 to 36	\$1.50 to \$4	A firm, soft, durable fabric in grainy weave with dull satiny finish. Woven with single and double face. Used for tailored dresses and trimming.
Persian.....	27 to 40	\$1 to \$5	A silk of many colors and designs. Used for linings and trimmings.
Plush.....	44 to 60	\$3.50 to \$10	A rich fabric with a pile face and a coarse, woven back. Plush pile is longer than that of velvet. Used for coats, capes, neck pieces, and muffs.
Pompadour.....	22 to 40	75c. to \$8	A flowered taffeta; sometimes in rich, beautiful colorings. Used for party dresses, linings, and fancy work.
Pongee.....	27 to 40	75c. to \$2	A plain, washable, canvas-like silk fabric. Usually made of the natural uncolored raw silk. Used for summer suits, dresses, and blouses.

TABLE I—(Continued)

Name	Usual Width Inches	Usual Price per Yard	Description
Poplin.....	36 to 44	\$1 to \$5	A rich warp fabric having well-pronounced crosswise cords. Comes in many varieties. Satisfactory for suits, dresses, and children's coats.
Satin.....	27 to 44	\$1.25 to \$5	Firm basic weave with a glossy, smooth luster on the face and a dull back. Comes in many varieties. Used for dresses, coats, linings, etc.
Satin, Skinner's....	36	\$1.25 to \$2	Heavy, durable satin with high luster. Used chiefly for linings.
Serge.....	27 to 40	\$1 to \$6	A twilled fabric; sometimes called <i>surah serge</i> . Used for suits, dresses, and linings.
Shantung.....	30 to 40	\$1.25 to \$1.50	A heavy grade of Pongee silk. A rough, plain, washable fabric of natural color. Used for dresses and blouses.
Taffeta.....	19 to 40	\$1 to \$3	A fine, smooth, glossy, untwilled silk fabric; considerable body; alike on both sides. May be plain, figured, striped, or plaid. Most popular silk for general purposes.
Tulle.....	19 to 72	25c. to \$4	Fine, fluffy, machine-made net. Used for millinery and for drapery on dresses and party frocks.
Velvet .....	{ 18, 36, } and 45 }	50c. to \$10	Has a short, soft, thick pile face and a plain back. May be all silk, silk face, or all cotton. Used for dresses, suits, coats, and trimmings; extensively used for millinery purposes.
Velvet, Croise .....	{ 18, 36, } and 45 }	50c. to \$4	Has coarser back than Lyons velvet; so woven as to hold the pile firmly, making it suitable in all cases where a durable velvet is desired.



TABLE I—(Continued)

Name	Usual Width Inches	Usual Price per Yard	Description
Velvet, Lyons.....	18 to 36	75c. to \$5	Has a short nap that is not secure in its back, or foundation. Used for draperies and bows, for which it seems especially adapted.
Velvet, Mirror or Soleil.....	18	50c. to \$3	A shimmery velvet, made so by being pressed during its manufacture. Used as trimming and for millinery purposes.
Velvet, Nacré.....	18 to 36	\$1 to \$6	A velvet with a back of one color and a pile of another, which gives a beautiful changeable shading. Used for evening gowns and wraps, and as trimming, especially for millinery.
Velvet, Panne.....	18 to 36	\$1 to \$5	Similar to mirror velvet, but, as a rule, of better quality. Used for trimmings and for millinery.
Vestings.....	24 to 40	\$1.50 to \$6	Heavy, fancy materials usually highly colored and in Persian and colored effects. Used for vests and trimmings.
Voile.....	36 to 42	\$1.50 to \$3	Open-mesh, semi-transparent silk and silk and wool. Used for overdresses, evening dresses, and fancy blouses.
Waterfall.....	30 to 44	\$1.50 to \$6	A silk fabric with a thin, slightly open foundation ribbed with velvet pile so woven as to form stripes. The stripes are usually $\frac{1}{8}$ in. wide with warp threads showing between. Has the beautiful luster of velvet. Does not muss easily and drapes well. Very desirable for evening wraps, scarfs, and millinery.

## LINENS

**91.** **Linen**, which is fabric woven from the fibers of flax, was at one time extensively used for wearing apparel and household purposes. However, textile manufacturers have so perfected cotton materials, producing almost indescribable colors and weaves, that cotton to a large extent has replaced linen. The reason for this, though, is not entirely because of the greater attractiveness of cotton materials. In addition, cotton goods do not cost so much as linen fabrics, nor do they wrinkle or muss so easily—an advantage in any wash fabric—although linen stays clean and wears longer than cotton.

There are, however, some things for which cotton seems to be decidedly out of place, as, for instance, handkerchiefs, neckwear, fancy work, and table linens. Linen is really demanded for such articles as these, and it is of course preferred for many other purposes. Linen does not possess the fuzzy surface that cotton does, and it is therefore a cooler fabric than cotton; the threads of linen are smooth, strong, and lustrous, and the fabric itself is perhaps the easiest of all white materials to keep pure white when in use.

**92.** The linens produced in the various countries seem to possess distinctive characteristics. Linen from Ireland has the distinction of being the purest white of all linens, and of possessing the best appearance and wearing qualities. These qualities are perhaps due to the climate in which the flax is raised, as well as to the method of bleaching, nearly all Irish linen being bleached on the grass, where it is subjected to sunshine and rain. Belfast, Ireland, is noted for its excellent wearing Irish linen.

In Scotland is produced linen that is much in favor, too, as much of it is sun-and-grass bleached, which method of bleaching is less injurious to the fibers than bleaching methods in which chemicals are employed. Scotch linens, as a rule, are much heavier than Irish linens.

The linen made in France is noted for its beautiful patterns, and especially is this true of French table linens. The French, as a rule, spin their linen thread round and fine, and, as a result, they are able to produce some unique weaves and designs. Many linen dress fabrics are produced in France, too.

Belgium grows the finest flax of any country in the world, and the Belgians weave many beautiful linens as a result of having splendid



material with which to work; also, they manufacture the finest linen threads used in lace making.

The linen produced in Germany possesses, as a rule, good wearing qualities, although most of it is woven of coarse, heavy thread. Germany produces great quantities of unbleached table linen, which many prudent housewives deem economical to buy, for the reason that they can bleach it and yet receive wear out of it during the intervals between the bleaching process. The bleaching is done by placing the muslin, every time it is washed, on grass, where it is allowed to dry, and at the same time be acted on by dew and sunshine.

The United States imports practically all its linen, and this fact accounts to a great extent for the seemingly high price of pure linen in America. In this country, the raising of flax has not reached a point to be profitable, except for the making of linen thread and coarse linen toweling. America is recognized everywhere as the chief cotton-producing country, but Europe claims all honors in regard to linen fabrics of consequence.

**93.** Few colors, and none very pronounced, are ever produced in linens, for the reason that coloring matter or dyes do not adhere to this material satisfactorily. Linen that is colored streaks and fades no matter how carefully laundering may be done, simply because the fibers of which this material is composed do not absorb colors thoroughly.

**94. Linen Testing.**—When fine cotton fabrics are slightly starched and ironed with a gloss, it is a very difficult matter to distinguish them from linen, and, frequently, more often in connection with collars and handkerchiefs, a person buys cotton and pays for linen, not being able to detect the difference. Many authorities contend that only with a microscope or with the aid of oxalic or sulphuric acid is it possible to distinguish linen from fine cotton. Of course, such tests are impossible to make when shopping; nevertheless, until the government passes laws that insist on pure, unadulterated cloths, certain precautions must be taken in buying linens. In cases where pure linen is required, pure linen it must be; and even though cotton is a very satisfactory substitute it will not answer for all purposes.

**95.** Some qualities of linen may be tested by pressing a dampened, or moistened, finger on the wrong side of the material. If the

moisture shows through considerably, it is a fairly good indication of pure linen; if the material is cotton, the frayed warp and woof threads will take up the moisture before it can penetrate the material. It takes an excellent cotton fabric to withstand a test of this kind.

**96.** Another test for linen that may be quickly made consists in pulling out a thread and jerking it in two. If the thread breaks easily and the ends appear fluffy, or fuzzy, similar to cotton twine when it is broken, the material is cotton. If, though, the thread breaks hard and the ends show an uneven, drawn-out break caused by the flax threads, which form the strand of warp or woof, not being broken off abruptly, it is almost certain that the fabric is good linen.

**97. Table of Linens.**—Table II gives the name, the usual width, and the usual price per yard of all linens in general use. In connection with each kind of linen is also mentioned its nature and the purposes for which it is commonly used. As is true of similar tables of materials, this table will be of valuable assistance to all women in the selection of material for garments and other purposes.

**TABLE II**  
**LINEN MATERIALS**

Name	Usual Width Inches	Usual Price per Yard	Description
Batiste.....	36 to 44	40c. to \$1.50	Fine, sheer linen, very similar in appearance to India linen, which is a cotton fabric; similar to handkerchief linen, but more crisp. Used for sheer dresses, blouses, and lingerie garments.
Butcher's linen.....	27 to 44	10c. to \$1.50	Made in cotton to represent linen, which is very inexpensive, and in linen, which is much more expensive than cotton. Its heavy, coarse weave makes it a durable cloth. Used for butchers' aprons, fancy work, and for dresses and suits.
Cambric.....	27 to 40	25c. to 75c.	Sheer, crisp linen. Used for lingerie dresses and handkerchiefs.

NOTE.—The prices in this table are based on normal trade conditions.

TABLE II—(Continued)

Name	Usual Width Inches	Usual Price per Yard	Description
Canvas.....	24 to 36	25c. to 40c.	A coarse, firm, even weave. Used as a body in tailored coats, and sometimes in upholstery work.
Crash.....	15 to 36	15c. to \$1.50	A coarse weave with even woof threads. Used for towels, fancy work, dresses, suits, and children's garments.
Damask.....	15 to 108	20c. to \$80	Comes in satin weaves; sometimes in brocaded figures. Used for towels, table linen, and napkins.
Diaper.....	20 to 30	25c. to 60c.	Bird's-eye weave; absorbs water readily. Used for dresses, blouses, towels, and fancy work.
Handkerchief linen.	27 to 44	50c. to \$2	Sheer batiste weave; an exquisite fabric; launders beautifully. More often made of Irish linen. Used for handkerchiefs, neckwear, lingerie blouses, and dresses.
Holland.....	27 to 40	25c. to \$1.25	Coarse, firm weave. Used for window shades and in photography.
Huckaback.....	15 to 24	10c. to 50c.	Irregular weave; absorbs water readily; woof threads very prominent; warp threads often of cotton. Used for towels and fancy work.
Lawn.....	27 to 44	35c. to \$1.25	A sheer, crisp linen. Used for neckwear, handkerchiefs, and lingerie dresses.
Ratiné.....	27 to 40	35c. to \$1.50	A coarse, rough weave, not unlike crash, but heavier in appearance. Used for similar purposes.
Sheeting.....	27 to 108	25c. to \$1.50	Used for pillow cases, sheets, towels, wash dresses, and suits.
Velour.....	36 to 54	75c. to \$1.50	Pile similar to velvet. Used for upholstery purposes.





# LACES, SILKS, AND LINENS

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## EXAMINATION QUESTIONS

- (1) (a) In what way do hand-made and machine-made laces differ? (b) How are the prices of laces regulated?
- (2) Tell why it is advantageous to buy lace to suit the design of a gown.
- (3) How may economy be practiced in lace buying?
- (4) Define: (a) bobbin lace; (b) needle-point lace. (c) Mention two or more single-thread laces.
- (5) What are the distinguishing features of: (a) Alençon lace? (b) Antique lace?
- (6) Describe: (a) filet lace; (b) Valenciennes lace. (c) What constitutes baby lace? If possible, label and submit a sample of each.
- (7) In cleaning lace, why should wringing be avoided?
- (8) How may laces be stiffened?
- (9) What precautions should be observed in ironing laces?
- (10) How may non-washable laces be cleaned?
- (11) Why is pure silk expensive?
- (12) What do orgazine and tram represent in silk fabrics?
- (13) (a) Why is not America a raw-silk-producing country? (b) Why are European-dyed fabrics considered superior to American-dyed fabrics?
- (14) (a) When is it desirable to use artificial silks? (b) When is it advisable to use good silk fabrics?

(15) Make a test for: (a) artificial silk; (b) pure silk; (c) velvet. Report the result of each test, and label and submit small samples of the materials on which the tests are made.

(16) (a) Point out the difference between velvet and plush.  
(b) What is the distinguishing feature of Nacr  velvet?

(17) For what purposes is linen necessary?

(18) What are the characteristics of: (a) Irish linen? (b) German linen?

(19) Why cannot decided colors be secured in linen?

(20) Give a simple, practical test for distinguishing linen from cotton.



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Laces, silks, and linens : instruction  
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